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An important representation of local vernacular architecture, the Marrett House in Standish, Maine, is a fine example of the

Following President Thomas Jefferson's Embargo Act of 1807, which prohibited foreign trade, and the War of 1812, New England's thriving seaports became less active, and fortunes were lost. Despite the subsequent growth of textile manufacturing in New England, lack of money slowed the pace of architectural development. Simple vernacular buildings continued to be built in the region throughout the nineteenth century, but during the 1830s and 1840s architects and builders began to copy historical forms and ornament in more exact ways, resulting in a picturesque aesthetic



Left

On James Rundlet's death in 1892, his obituary described his house in Portsmouth, New Hampshire, as "imposing in appearance and an object of envy to many who predicted with wisdom that so much pride must have a fall and concluded that he had built his house too high—but they happen to have been mistaken."

During the prosperous years immediately preceding Jefferson's embargo of 1807 and the War of 1812, many New England merchants and sea captains in smaller cities outside Boston were able to build large houses in the new Federal style. James Rundlet in Portsmouth, New Hampshire, hired local craftsmen to give his family one of the most grand. Completed in 1808, the house incorporated new cooking and heating technology and was furnished with English wallpaper, glassware, and ceramics as well as the products of Portsmouth's celebrated cabinetmaker Langley Boardman and his contemporaries. Here, too, public and private spaces were sharply differentiated; the enclosed service stairs shielded much of the indoor activity from public view, the privy was indoors (in the attached ell), and the service yard was separate from the garden.

Far left

In September 1809 James and Jane Rundlet's new parlor was papered with a "Peach Damask" pattern and a "Paris Flock" border. The original wallpaper remains in place.

house itself is sited on a terrace,
surrounded by a hundred acres of
woods and meadows.



The fireplace in the dining room (facing page) of the MacPheadris-Warner House is framed with Dutch sepia tiles depicting scenes from 18th-century light opera. Blackburn portraits, in matching frames, of Jonathan Warner and his wife – the former Mary Macpheadris, daughter of Captain Archibald MacPheadris, who built the house – grace the walls of the dining room. **Barrett House** (this page), Forrest Hall in New Ipswich, New Hampshire, was built in 1800 by mill owner Charles Barrett for his son, in response to a challenge from the young man's father-in-law, who promised to furnish any house he could build in as grand a manner as he could build it. The challenge was met with this stately, three-story Federal mansion. The present furnishings, as elegant as the house itself, were accumulated over the following hundred years by later generations of the Barrett family. The house itself is sited on a terrace, surrounded by a hundred acres of woods and meadows.

